



Contextualising literacy in stage 6

*“Without knowing the force
of words, it is impossible to
know more” (Confucius).*



The Research

- **Westwell (2009) & Black (2014):** Creativity flourishes when connected to what is already known, clear goals are evident and skills are explicitly taught.
- **Frawley, 2014:** “The breadth and depth of ideas in students’ writing...[are] dependent on the reading students do.”
- **Walsh (2010):** Literacy has been shown to be founded in social practices. Peer editing, collaboration, consultation and evaluation are essential for good writing.

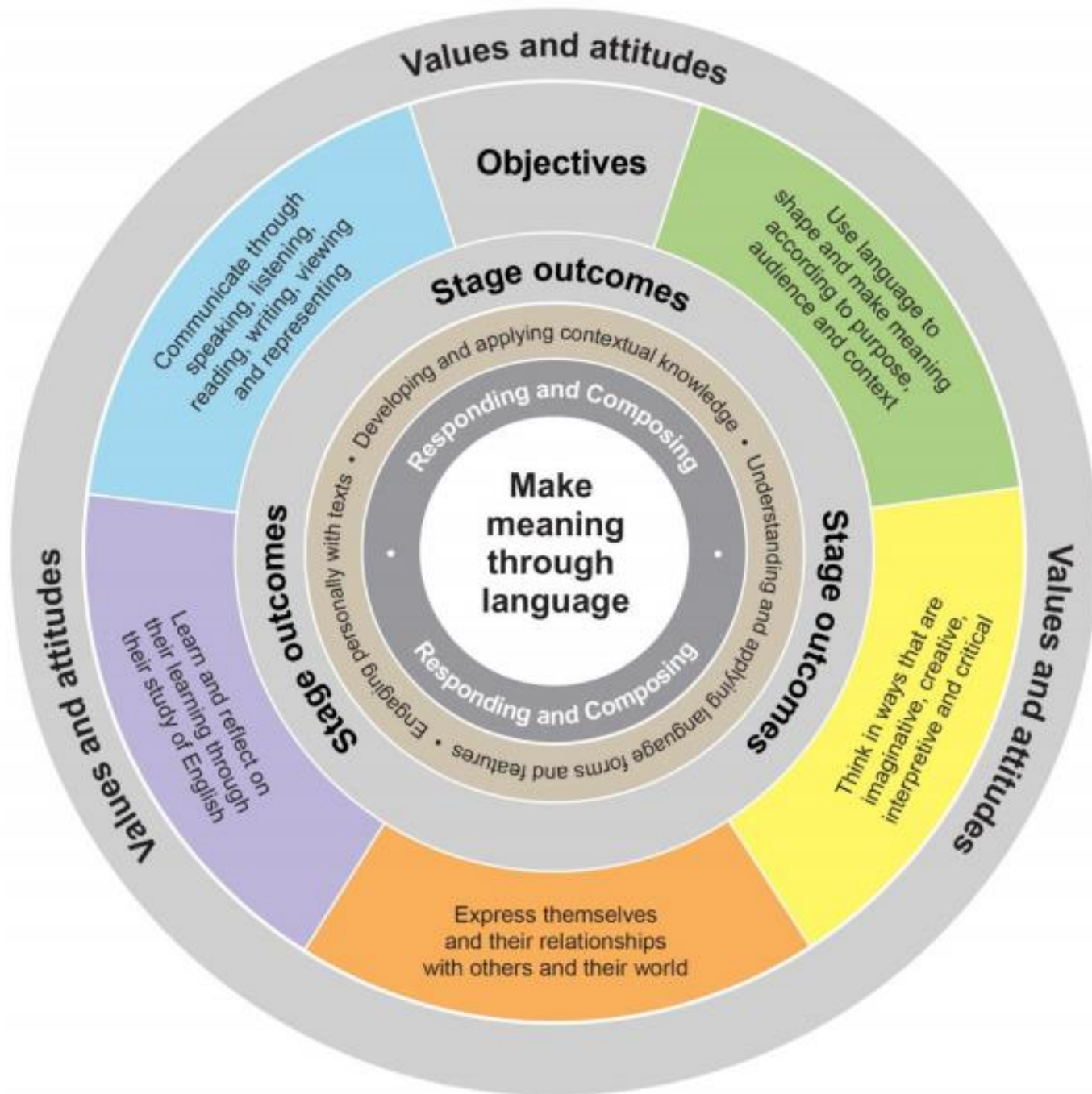
Mastery

- Deliberate, sustained practice is the most effective path to mastery.
- It is a process of targeted work performed by a student in order to master an area of subject knowledge, a methodology or a skill.
- Build in time during the school day for regular deliberate practice sessions.
- Chunking and building the field of writing
- Learning from the masters
- Multiple drafts
- Students as expert markers: self and peer critiquing
- *Feed-forward*



Stage 6 Rationale & Objectives

- Literacy is the ability to use a repertoire of knowledge and skills to communicate and comprehend effectively in a wide variety of contexts, modes and media.
- Students learn English through explicit teaching of language and literacy, and through their engagement with a diverse range of purposeful and increasingly demanding textual experiences.
- The study of English in Stage 6 enables students to understand and use language effectively.
- Language learning is recursive and develops through ever widening contexts.
- Use language to shape and make meaning according to purpose, audience and context.



Outcomes

Standard

- EN11-1 responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure
- EN11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
- EN11-3 analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning
- EN11-4 applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts
- EN11-5 thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments
- EN11-9 reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner

Advanced

- EA11-1 responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
- EA11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
- EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
- EA11-4 strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts
- EA11-5 thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments
- EA11-9 reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner



Reading to Write

- Developing student capacity to respond perceptively to texts through their own considered and thoughtful writing and **judicious reflection** on their skills and knowledge as writers.
- Employ language precisely, appropriately and creatively for a **variety of purposes**.
- Understanding of how knowledge of **language patterns, structures and features** can be applied to unfamiliar texts.
- How **purpose, audience and context shape meaning** and influence responses.
- Broaden the repertoire of their **vocabulary and extend control of spelling, punctuation and grammar**.

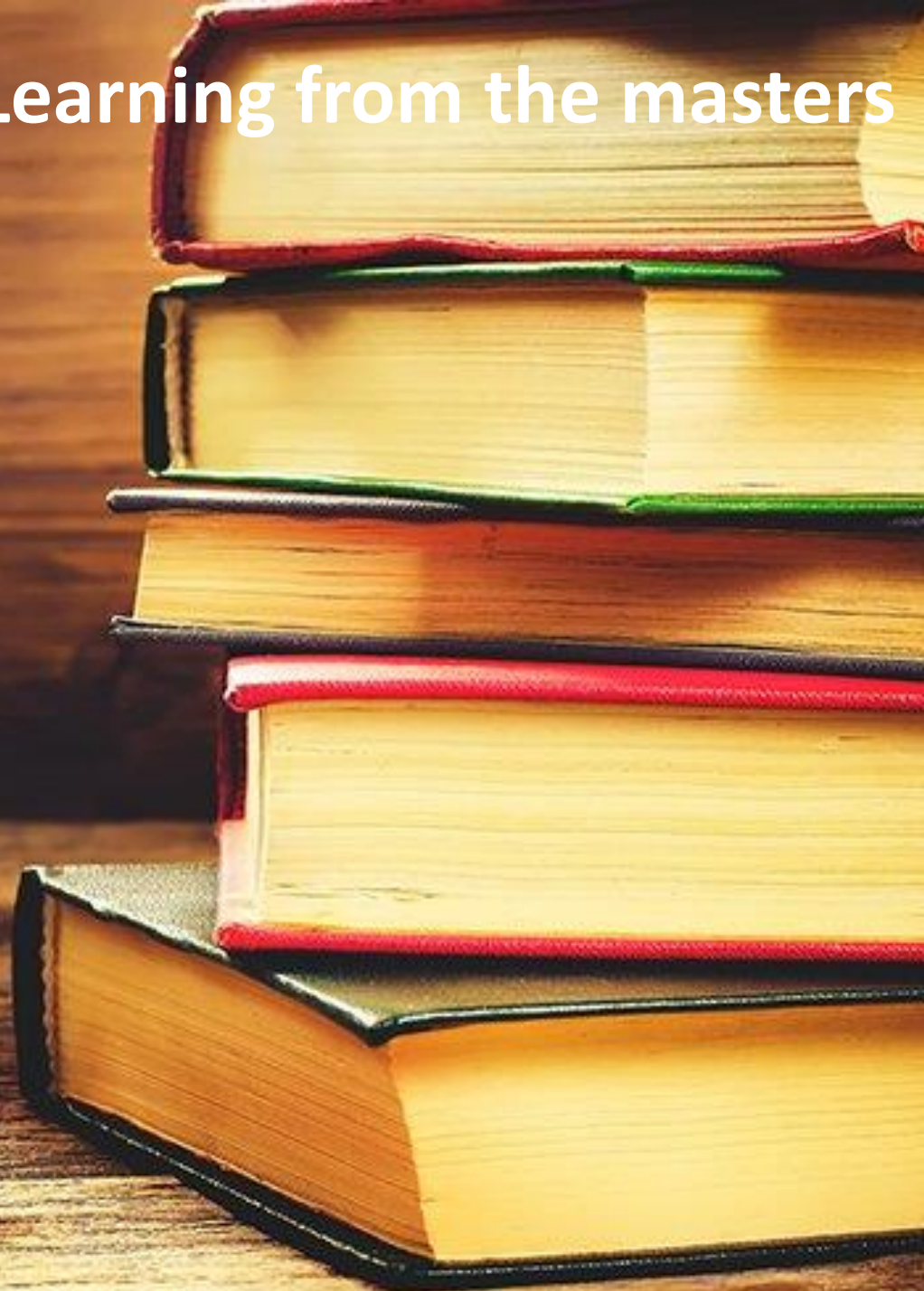


Reading like a writer

- Being critically and aesthetically aware of the construction of a text
- Story
- Structure and form
- Purpose, perspective & audience
- Voice
- Rhythm, sound and impact of the language and syntax
- Imagery
- Conventions and codes
- Characterisation
- Point of view
- Intertextuality

Reading like a writer: Learning from the masters

- When we teach our students to read from the perspective of a writer, they focus less on *what* the writer is trying to say and more on *how* the writer is saying it.
- Specifically, they look at the form, structure and language the writer is using to get their message across.



Reading to write

- *Past the Shallows* – Favel Parrett
- *Let the Great World Spin* – Colum McCann
- *The Shell Collector* (Short stories) – Anthony Doerr
- *All the Light We Cannot See* - Anthony Doerr
- *This Magnificent Desolation* – Thomas O’Malley
- *Atonement, Saturday, The Children’s Act, Nut Shell* – Ian McEwan
- *The Narrow Road to the Deep North* – Richard Flanagan
- *Five Bells* – Gail Jones
- *Breath* – Tim Winton or one of his short stories
- *Hagseed* – Margaret Atwood
- “Eveline” – James Joyce
- Speeches, personal essays, short films...
- Shakespeare’s plays
- Poetry – the fusion of language and form



Contemporary possibilities

- The ways that different communication technologies **shape the ways** that we read, navigate, understand and respond to digital, multimedia, multimodal and nonlinear texts.
- **Creative possibilities** in the ways we communicate and **represent** ideas and experiences
- They analyse and interpret the ways composers **use and manipulate a variety of aural, language and visual devices** to shape our understanding.
- They independently and collaboratively **plan, draft, appraise and refine** their own responses to texts applying the **conventions** appropriate to form of syntax, spelling and grammar.

Creative possibilities

- Blogs
- Wix
- Pecha Kucha
- Short films
- Film scripts
- Performance poetry
- Podcasts
- Digital stories
- Voicethread
- Instagrams
- iBooks

Billy Collins

Ian Fisher: American Soldier -

<http://photos.denverpost.com/photoprojects/specialprojects/ianfisher/>

The Dead Tower -

<http://labs.dreamingmethods.com/tower/>

<https://angelaathomas.com/>

“Snow Fall” The Avalanche at Tunnel Creek – multi-modal by John Branch -

<http://www.nytimes.com/projects/2012/snow-fall/#/?part=tunnel-creek>:

“The snow burst through the trees with no warning but a last-second whoosh of a sound, a two-story wall of white and Chris Rudolph’s piercing cry: “Avalanche! Elyse!”

The very thing the 16 skiers and snowboarders had sought — fresh, soft snow — instantly became the enemy. Somewhere above, a pristine meadow cracked in the shape of a lightning bolt, slicing a slab nearly 200 feet across and 3 feet deep. Gravity did the rest.”

Narratives that shape our world

- Deepen their understanding of how narrative shapes meaning in a range of modes, media and forms, and how it influences the way that individuals and communities understand and **represent** themselves.
- By using narrative in their own compositions students increase their confidence and enjoyment to **express** personal and public worlds in creative ways.
- Investigate how an author's use of **textual structures, language and stylistic features are crafted** for particular purposes, audiences and effects.
- Students also explore how **rhetorical devices** enhance the power of narrative in other textual forms, including persuasive texts.

The Boy Behind the Curtain, Tim Winton

“I grew up near Scarborough Beach in the sixties where surfing was the local culture. At the age of five, when my teenaged cousins, both girls, pushed me out on a big old longboard, I was more scared than excited. The physical details and sensations are still vivid and fresh in my mind. Like the greeny tint in the board’s resin and the weave of the Volan cloth beneath it. The deck was bumpy with paraffin wax. I remember the stolid symmetry of the three wooden stringers under all that fibreglass. Everything about the trek out to the break was overwhelming: the light and noise, the sheer heft of the board, the nervous anticipation. I wasn’t paddling, I was being ferried out there in my Speedos. Then, without warning, I was spun around. The air roared all about me. Suddenly I was rushing shoreward, flat out. And that was it. I was gone from that moment on. I wanted more. I wanted to be a surfer.”

Creative non-fiction

- Annie Dillard “... *I was delighted to find that nonfiction prose can also carry meaning in its structures, can tolerate all sorts of figurative language, as well as alliteration and even rhyme. The range of rhythms in prose is larger and grander than it is in poetry, and it can handle discursive ideas and plain information as well as character and story. It can do everything. I felt as though I had switched from a single reed instrument to a full orchestra.*”
- History has provided us with a surfeit of interesting people whose stories could be retold from the perspective of another person, such as a victim, a stranger, a relative from the future or an individual with a particular bias and agenda. Research question, investigation and wide-reading.



Maya Angelou's 1969 story of her childhood - *I Know Why the Caged Bird Sings*

"The children's section of the Colored Methodist Episcopal Church was wiggling and giggling over my well-known forgetfulness. The dress I wore was lavender taffeta, and each time I breathed it rustled, and now that I was sucking in air to breathe out shame it sounded like crepe paper on the back of hearses."

Report from the Interior by Paul Auster

“In the beginning, everything was alive. The smallest objects were endowed with beating hearts, and even the clouds had names. Scissors could walk, telephones and teapots were first cousins, eyes and eyeglasses were brothers. The face of the clock was a human face, each pea in your bowl had a different personality, and the grille on the front of your parents' car was a grinning mouth with many teeth. Pens were airships. Coins were flying saucers. The branches of trees were arms. Stones could think, and God was everywhere.”

Narrative Rhetoric

- Maya Angelou's 'My Childhood' & 'Still I Rise'
- Novelist Chimamanda Adichie's narrative speech:
http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html
- Performance poetry



**“Don’t tell me the moon is shining; show me
the glint of light on broken glass.”**

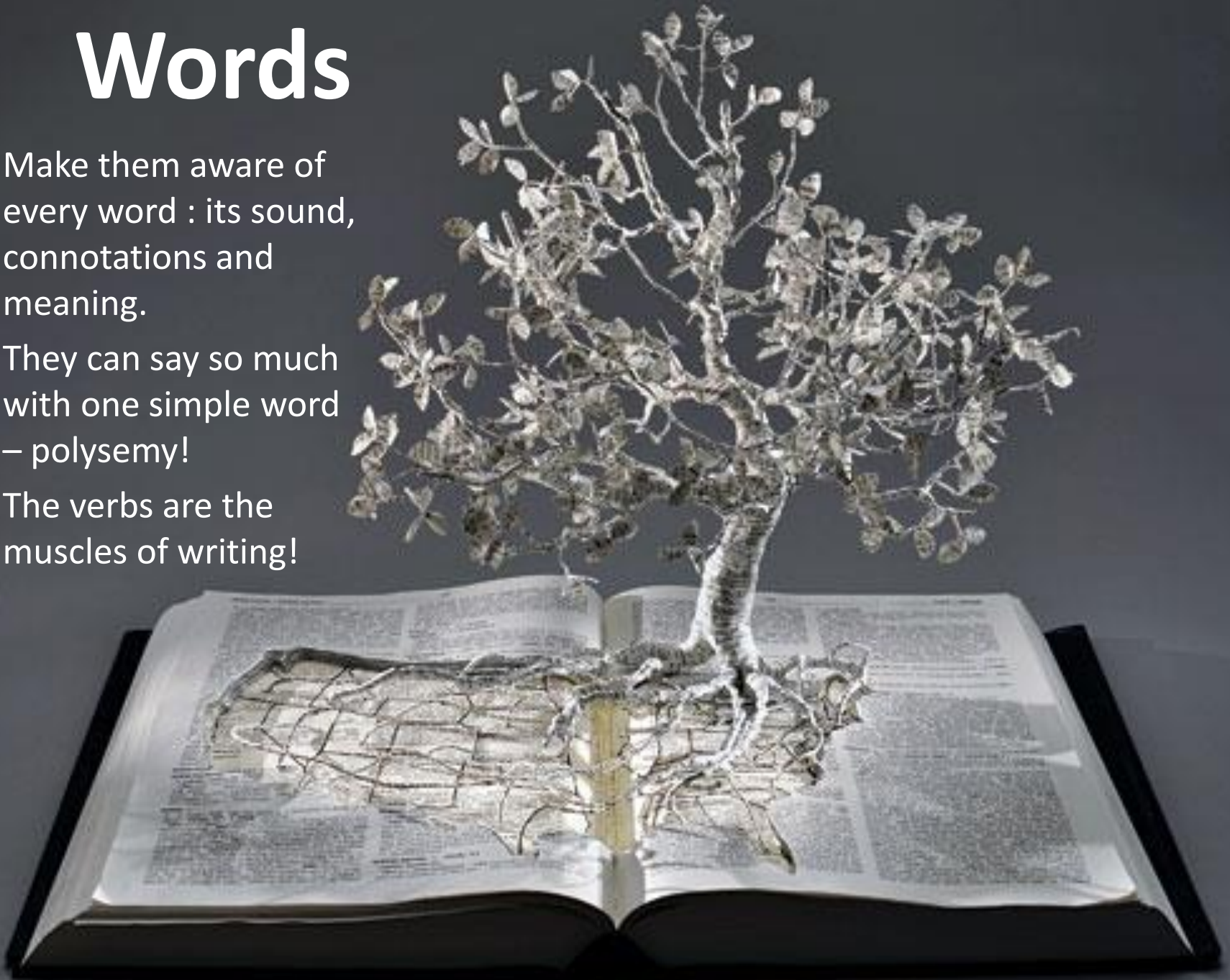
-Anton Chekhov

Writing



Words

- Make them aware of every word : its sound, connotations and meaning.
- They can say so much with one simple word – polysemy!
- The verbs are the muscles of writing!



Words

- Sound: the vowels and consonants, and syntax - euphony, discordance, disruption
- Plosive or fricative consonants
- Long or short vowel sounds
- Lexical density!
- Tricolon
- Poetic devices
- Imagery
- Syntactic or verbal parallelism



AUTHOR OF PAST THE SHALLOWS

FAVEL PARRETT

“That first bite. Crisp buttery flakes, sweet warm custard oozing - sharp marzipan and almond. The eggs, the sugar, the crunch of pastry. made with big hands. Made with skill and care. Made for breakfast - to start the day . To greet the sun. A magic loop of pastry.”

When The Night Comes, Favel Parrett

WHEN
THE
NIGHT
COMES

*“Breathtaking, poignant, hauntingly beautiful.” —RACHEL JOYCE,
bestselling author of The Unlikely Pilgrimage of Harold Fry*



Structure & Syntax

Sentences

- Variety of beginnings and length, such as: complex, simple, compound, exclamatory and declarative sentences

Structure and form

- Time shifts
- Elliptical
- Flash back
- A fragment
- Intertextuality



Setting

- The details
- Verbal cinema: Open with an extreme close-up and then draw back to a medium shot...use mise-en-scene to create a room or a place.
- Synaesthesia: colour, sound, smell...
- Visceral, olfactory and auditory imagery
- Authentic references
- Pathetic fallacy





Research a place like a writer. The students have to try to paint the setting in just 200 words using sensuous imagery, place names and figurative and sound devices.

- Moscow in the winter – *Snow*, Alex Miller
- London near the London Bridge and the Tower of London during winter – *Bleak House*, Dickens; *Mrs Dalloway*, Woolf
- Old Dehli or Mumbai during the summer – *A Fine Balance*, Rohinton Mistry or *Behind the Beautiful Forevers*, Katherine Boo
- Circular Quay – *Five Senses*, Gail Jones



Character

- Complexity
- Details
- Shifting emotions
- How do they respond to the complication
- Back story
- Dialogue and voice
- Relationships
- Actions and consequences



Maria stood over the marble table peering down at the abundance of herbs and spices. She tucked an unruly coil of hair behind her ears, sighed, and proceeded to deftly sort the ripest and the best from the array of seeds and corms that were strewn in front of her. Her slender arms cast shadows on her apron. Her ribs pressed against the fabric as she tightened the cord further and further. Whistling in gentle cadence, she pulled the mortar and pestle from her cupboard. From her hands a gentle fragrance arose- the smell of a potpourri of herbs and spices permeating the air.

Mixing the fresh herbs with pinches of salt. Parsley and bay leaves, sage and thyme all competing with each other to release their particular aromas. The crackle of rock salt, the rustling of leaves, the grinding of stalks all combining with the constant thud of the pestle. Hand sown, nurtured for months only to be beaten down to into paste.

Her garden was her strange Eden. It was the only thing she had left that was truly hers. The rest had gone, her husband, her kids and even her dog.

“If performance flaws are not detected and corrected, these can become ingrained and will be much harder to eradicate later. Learners who don’t receive instruction, encouragement and correction can become disillusioned and quit due to lack of progress” (Dinham, Feedback on Feedback).

The Power of Feedback in School Settings

John Hattie (2003)

Feedback directed to the 'self'
(e.g.: "You are a great student").
'Rarely does it enhance
achievement or learning'.

Increases the
ability to
accommodate
feedback and
create internal
feedback...

Level 3: Self-regulation

Relates to greater skill in self
evaluation/self regulation

Feedback at this
process level
appears to be
more effective
than at the task
level for enhancing
deeper learning'

Level 2: Process

Aimed at the processes used to create
the product/task

'Having correct
information is a
pedestal on
which processing
and self-
regulation can be
effectively built.'

Level 1: Task

'corrective feedback'
information focussed

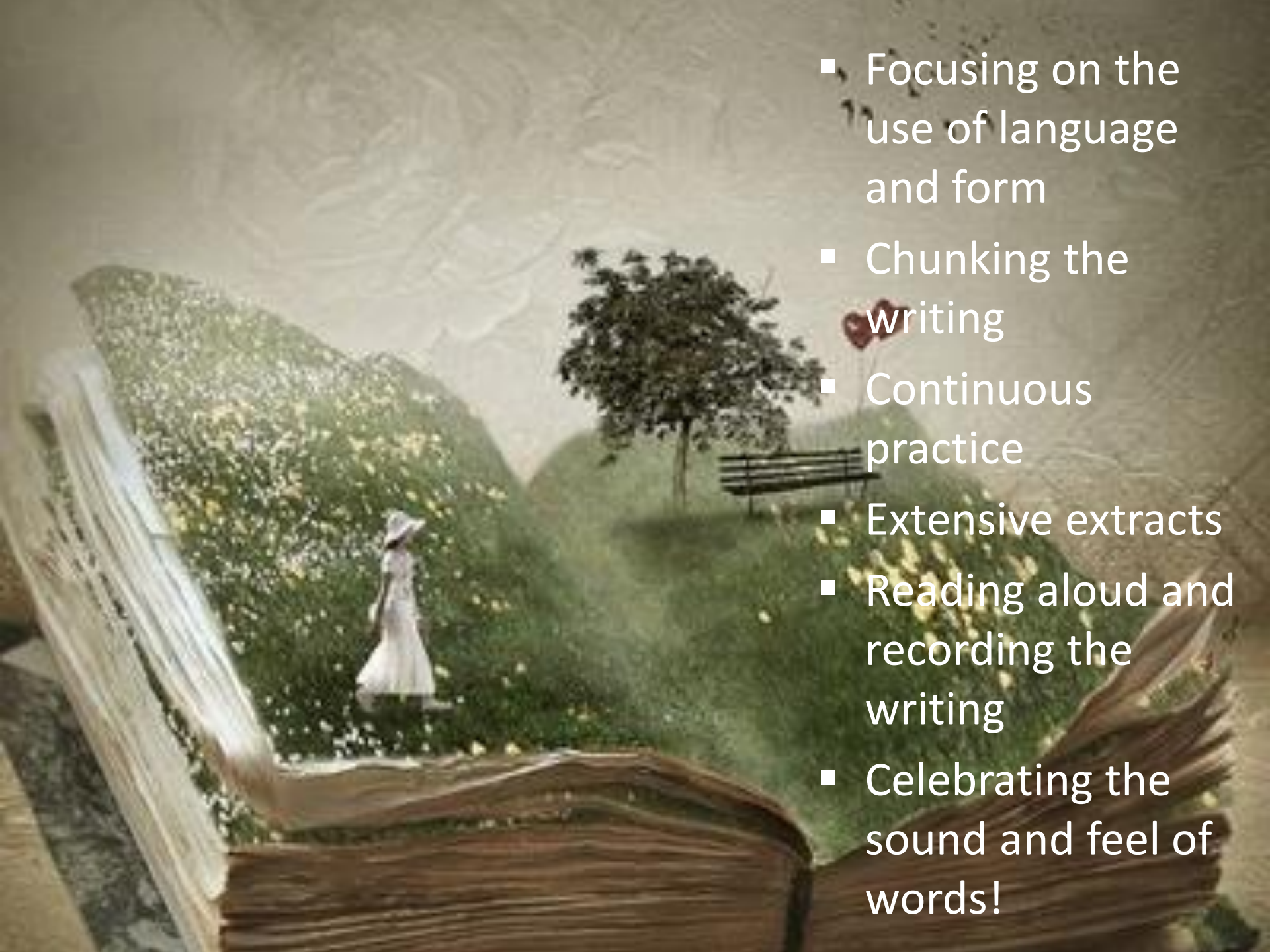
Pedestal of
feedback

Most feedback
remains task
focused

Agency

- Promote the practice of mindfulness, or meta-cognition to improve the writing
- Expect evidence of self-editing
- Critiquing and marking of own writing
- Reflection essays on own work
- Peer editing
- No marks on work
- Resubmits
- Screencast-O-Matic





- Focusing on the use of language and form
- Chunking the writing
- Continuous practice
- Extensive extracts
- Reading aloud and recording the writing
- Celebrating the sound and feel of words!